

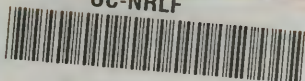
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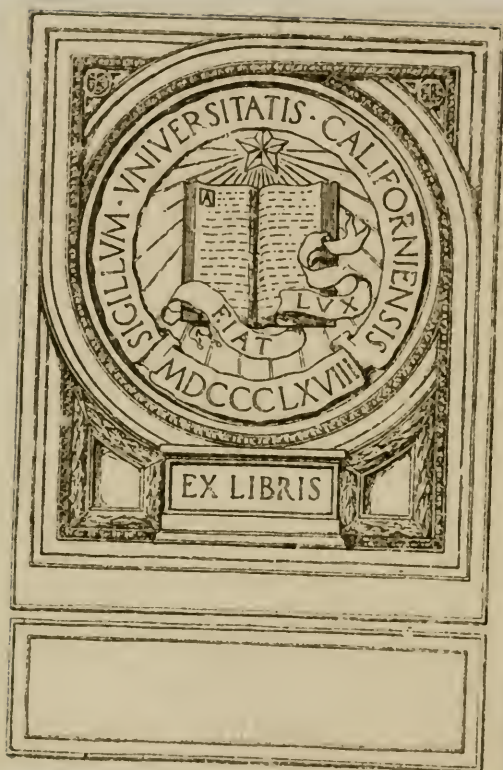
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GERMAN SCHOOL

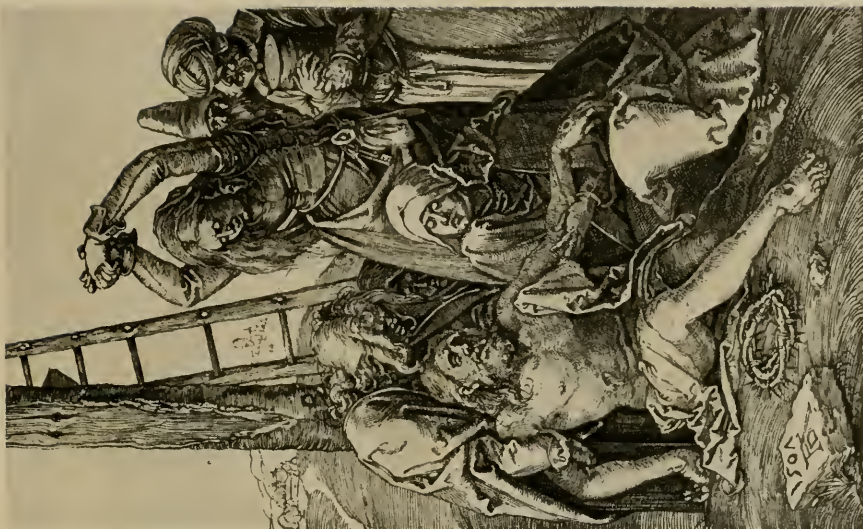
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PORTRAIT OF DÜRER BY HIMSELF

PRADO GALLERY, MADRID

Dürer painted this carefully executed portrait of himself when he was twenty-six years old. He is fashionably dressed in a tight-fitting white coat bordered with black, a fine gold-embroidered linen shirt cut low in the neck, and a black and white striped cap. A violet mantle, held in place by a black and white cord, falls over one shoulder. His gray gloved hands rest on a parapet; and through a window in the background is seen a landscape with snow-capped hills.

Albrecht Dürer

BORN 1471: DIED 1528

GERMAN SCHOOL

The present monograph treats only of Dürer's engravings. His paintings were considered in *MASTERS IN ART*, Volume 2, Part 15, in which will be found a fuller and more detailed account of his life and further criticisms of his art. The following biographical sketch, amplified in parts, is taken from an article by Albert Fleming in *The English Illustrated Magazine* for 1890.

IN Dürer we have a definite national type. A Teuton always, with stubborn Gothic elements ever struggling against the spirit of the Renaissance, he expresses the old northern delight in the grotesque, its instant sacrifice of grace to truth, its love of pure craftsmanship, and its quaint mingling of austerity and playfulness. All the fifty-seven years of his life he lived in one city, Nuremberg—"that venerable city, my Fatherland." I know of no life so clearly defined, within its limits, as Dürer's. His work is wrought in the clear light of a godly and quiet life, not defiled by pride nor soiled by luxury—a life so beautiful in its serene completeness that it shines down upon us still, through nearly four hundred years, with an ever-widening splendor of repute.

In 1471, Nuremberg, of all places north of the Alps, was the ideal birth-place for an artist. True always to the emperor, true always to herself, Nuremberg was the supreme type of a free town. She was a Venice clothed in homespun. All the trade of the East paused at her gates. Already the city had produced a long list of great men when Albrecht Dürer came as the coronal of all. There was Peter Vischer, "the inspired brazier," as he called himself; Veit Stoss, whose carving greets you still in the old city; Adam Kraft, busy with his wonderful ambry, or sacrament house; and, above all, a certain Hans Sachs, who made boots and verses, both excellently.

Dürer was one of a family of eighteen. Thus with quaint precision does his father register his coming into the world: "At six o'clock on St. Prudentius' day, the Friday in Holy Week, 1471, my housewife bore another son, to whom Anton Koburger was godfather, and he called him Albrecht, after me."

Dürer's art life began, like Verocchio's and Leonardo da Vinci's, in the

training of a goldsmith's workshop—in Dürer's case, his father's. After that he was apprenticed to the painter and engraver Michael Wolgemut, from whom he learned the technicalities of his art. After his three years' apprenticeship was over Dürer went on his *Wanderjahre* and traveled for four years. No one knows whither he journeyed; he himself chronicles his wanderings in four bare lines. Perhaps he went to Venice; certainly to Colmar, where the works of Martin Schongauer (then just dead) impressed him. Directly he returned home, a certain wealthy burgher, one Hans Frey, treated with the elder Dürer, in the usual commercial fashion, for his son; and in a few weeks Albrecht found himself married to pretty Agnes Frey, round whom a tremendous controversy has raged; hitherto she has been ranked as a shrew, but is now rehabilitated. The charge against her rests mainly on a memorable letter written by her husband's old friend, Wilibald Pirckheimer, just after Dürer's death. He says in effect that Agnes worried Albrecht into his grave. He admits that she was virtuous and pious, but candidly owns that he would for his part "prefer a light woman who behaved in a friendly way, to such a nagging, suspicious, scolding, pious woman."

In 1498 appeared Dürer's sixteen great woodcuts of the 'Apocalypse,' which introduced a new epoch in the art of wood-engraving. These were soon followed by the famous copperplate of 'Adam and Eve,' a demonstration of Dürer's theories of human proportions, and the result of the influence of the half Venetian, half German artist, Jacopò di Barbari (called in Germany Jacob Walch), from whom Dürer learned much in the science of the structure of the human body. Many other engravings may be assigned to this period, notably several of the series on wood known as 'The Great Passion,' completed some years later, and almost the whole series of the twenty designs, also on wood, that form 'The Life of the Virgin.'

In the autumn of 1505 occurred Dürer's memorable visit to Venice. He was weary with work and greatly desired change; perhaps, as Vasari says, he had war in his heart against fraudulent Marcantonio, the Italian engraver, and his forgeries. So he borrowed money of Pirckheimer and fared forth on horseback, and at last reached Venice. Giovanni Bellini was then very old, but magnificent still; Vittore Carpaccio was in his prime; and Titian and Giorgione were young but already waxing famous. From Venice Dürer wrote ten letters home to his friend Pirckheimer—vivid, eager letters brightened by a kind of lumbering humor. At first he finds many good fellows among the artists at Venice, so that it "holds one's heart up," but after a time jealousies arise, and they find that he does not lean enough to the "antique;" but Bellini, though his eyes are dim with ninety years, sees and honors his work. They said—and said truly—that Dürer was better in engraving than in color; but this so vexed him that he painted his great picture of the 'Feast of the Rose Garlands,' and that, he says, silenced them. He himself says, "It is good and beautiful in color;" but posterity has repeated what the Venetians said.

Dürer resisted the influence of Italian art, and Andrea Mantegna, whose death prevented their meeting, to Dürer's great regret, alone permanently

affected him. In 1507 he journeyed home, where he formed a school, and pupils and apprentices gathered round him. Quaint traditions used to be repeated (till Professor Thausing disproved them), telling how the thrifty Agnes had a peep-hole made in the ceiling of his studio, and would rap overhead if she found him idling over his work. But he never did idle: from 1507 to 1514 no less than forty-eight engravings and over one hundred woodcuts were produced by Dürer. Among his principal engraved works executed at this time may be mentioned the series of sixteen plates known as 'The Passion on Copper;' another series of thirty-seven woodcuts forming 'The Little Passion;' and the celebrated copperplates of 'Melancholia,' 'The Knight, Death, and the Devil,' and 'St. Jerome in his Study.' "Verily," as was said of Sir Walter Raleigh, "he could toil terribly." In 1509 came the painting of the famous 'Assumption of the Virgin.' Linked with this picture is the no less famous correspondence between Dürer and the man who gave him the commission—one Jacob Heller, a rich merchant of Frankfort. At last, after many angry letters, the picture was finished, and Dürer was greatly pleased with the good work in it. "It will last fresh and clean," he wrote to Heller, "for five hundred years," but holy water was not to be sprinkled on it, nor was Heller to venture to varnish it. Dürer wound up the matter by saying that henceforth he should stick to his engravings, else he would become a beggar. The famous picture was not destined to last five hundred years, for it was burned at Munich in 1674. Bearing in mind what 'The Feast of the Rose Garlands' may once have been, and what 'The Adoration of the Trinity,' now in the Imperial Gallery, Vienna, still is, the Heller 'Assumption' must have been Dürer's greatest achievement in actual painting; but still we are compelled to indorse the opinion of those Venetian painters who said that he was greater at engraving than at painting. A dozen men have given us pictures more wonderful than these, but in all the wide realm of art no man has arisen who could give us another 'Melancholia,' a 'Knight, Death, and the Devil,' or a 'St. Jerome.'

Between the years 1514 and 1519 Dürer was engaged upon work for the Emperor Maximilian, in whose favor the Nuremberg artist stood high. For this august patron he decorated with his own hands with marginal arabesques the celebrated 'Prayer Book of Maximilian,' which is still preserved at Munich; and in the emperor's honor, and upon his commission, designed an immense work in wood-engraving in two parts, one of which, composed of ninety-two blocks, was to represent when put together 'The Triumphal Arch of the Emperor Maximilian,' and the other was an allegory called 'The Triumphal Car of the Emperor Maximilian.'

In 1520, the year following the death of the emperor, Dürer set off on a tour in the Netherlands, taking with him his wife and her maid Susanna. In his diary he has carefully recorded his daily expenses, what he gave to his hosts and what they gave him, how many prints he sold, and above all, the banquets he went to, and all the other high and stately junketings. He had kept fresh the healthy faculty of wonder, and records how they showed him a golden sun and a silver moon, and armor and head-gear, and strange

clothes, and "never," he adds, "in all the days of my life, have I seen anything that so rejoiced my heart as these things." He bought all kinds of curiosities, and was often swindled, for he ends by saying, "I am a fool at a bargain."

Dürer lived for seven years after his return to Nuremberg, but already sickness had begun to break him down. He busied himself with scientific writings, with engraving on copper, and with the execution of the famous paintings of the four 'Apostles,' now in the Munich Gallery, which he presented to the town of Nuremberg. But illness now pressed him close; the busy hand and head were weary; and on April 6, 1528, as spring brightened the rich Franconian fields, Dürer laid down the burden of his long laborious days. All through life he had dreaded death, but towards the end he grew to welcome its approach, and so gentle was his departure that his friends hardly knew the moment of his death. They carried him out to the quiet cemetery of St. John, along the road lined by Adam Kraft's solemn Stations of the Cross. Often Dürer said and wrote that perfect truth in art was never to be attained in this life, yet he served truth strenuously all his days, dedicating to her service the fervor of his youth and the assured skill of his ripened years.

The Art of Dürer

CHARLES PEBODY

'THE GENTLEMAN'S MAGAZINE' 1878

ALBRECHT DÜRER was, like Luther, the man of his time. The year in which he saw the light was the year in which Caxton set up his printing-press in Westminster Abbey and the Pope sent Savonarola to the stake. The public mind of Europe was quickening for a great revolution, and the life of Dürer was coincident with one of the stormiest periods in its history. It was coincident with the great struggle between light and darkness, between knowledge and ignorance, and in that struggle Dürer as an artist took a conspicuous and honorable part. He was the Luther of art. He was not the first of the race of engravers; that distinction belongs partly to Martin Schongauer, partly to Hans Grün, and partly to Jacob Walch. These men had shown by their use of the graver what could be done upon wood, and Albrecht Dürer inherited, with a genius all his own, the result of their lifelong labors. The tools were ready to the hands of the workman when the workman appeared, and Dürer possessed the instinct and skill to use them. What a generation of engravers had done indifferently well, that Albrecht Dürer did superlatively well; and appearing at a time when Europe was stirring itself from the sloth and superstition of ages, his engravings traveled far and near, were eagerly bought, and treasured with intense appreciation where the sheets of Schongauer, of Grün, and of Walch were glanced at with ignorant admiration and awe. . . .

The man's character comes out in his works—his imagination, his truthfulness, his grave cast of thought, and his grotesque earnestness of manner;

and these, with his keen eye for effect, for form, and the multiform variations of light and shade, are distinguishable in all that he did. In the slightest thing that passed from his graver, as well as in the most finished production from his easel, he put his heart and soul into whatever he did, and throughout his life acted rigidly up to his own maxim that art and nature ought to be interchangeable terms, and that perfect art is the highest expression of nature. . . .

Even in the crudest of his designs a rich and tender fancy is distinguishable through the quaint symbolism of his subject, and the worst of his faults are set off by the firm and delicate touches which marked every piece that came from his burin. Dürer's technical skill is a skill that has seldom been surpassed, and it has been well said that, if we merely consider his command of the graver as well as the neatness and clearness of his stroke, he will appear an artist of extraordinary merit, not only for the time in which he lived, but at any period of the art that has succeeded him. Even after the experience of over four centuries it would be difficult to find a more perfect specimen of executive excellence than the 'St. Jerome' engraved in 1514. His woodcuts are equal to the best of those of Hugo da Carpi; and the wood-engravers who flourished in Italy and Germany in the sixteenth century owed all their excellence to his example and inspiration. . . . Dürer was indeed the first to make the skill of an engraver rank with the fine arts. As a painter he had many rivals—successful rivals—men whose works were superior to his in color, in drawing, in execution; but as an engraver he stood alone, and almost all the reputation that he enjoyed beyond the gates of his native city was derived from the circulation of his prints. The Italian engraver, Marcantonio, reproduced them south of the Alps with rare precision and finish, marked them with Dürer's initials, and sold them in Venice, in Florence, and in Rome. In Germany, France, Spain, and Belgium the originals were to be seen everywhere—exquisite works of art in themselves—manifesting the highest gifts of imagination, mingled with touches of character worthy of the Flemish painter Teniers, and imbued in every line with the religious spirit of the time. These engravings of Dürer stood, as they still stand, quite alone. They were a fresh revelation to the world; and, as a fresh revelation, they brought him all the honor that oil-paintings brought to the brothers Van Eyck, all the honor that the cartoons in the Vatican brought to Raphael, and all the honor that the glories of the Sistine Chapel brought to Michelangelo.

EDWIN WILEY

'THE OLD AND THE NEW RENAISSANCE'

— **D**ESPITE the spirituality of Dürer's nature, his love for the real was so intense that it became at times a more or less unattractive mannerism. It seemed as if he could not get beyond the confines of his daily life, and for this reason he fails to approximate ideal beauty. The harshness and ruggedness of the German life of his day, its lack of grace and loveliness, are revealed in his art, yet through its very uncouthness at times shines the glory of superb genius. That power and earnestness which shattered the fabric of the greatest hierarchal tyranny the world has ever known are evident in the

work of this man's hand. He holds us by the sheer magnetic force of his genius even when more ideal treatment of ideal themes fails to have lasting charm. . . .

How much of this realism is due to personal idiosyncrasy and how much to custom and artistic tradition, it is difficult to determine; yet it is true that Dürer is not the only one guilty of this fault, for the Holbeins, Schongauer, and the other German painters reveal the same tendency to err in the direction of strength rather than of delicacy, of vitality rather than of ideality. Along with Martin Luther, the painters of Germany were also reformers; and so supremely did they hate evil, even though it might be clothed in tissues of silver and gold, that they went to the other extreme and glorified the common and the ugly. The light of beauty, however, was in Dürer's soul, and here and there in his work it gleams forth clear and radiant. . . .

Like that other great thinker and painter Michelangelo, Dürer humbly ascribes his noble genius to divine inspiration, teaching also that "art lies in nature; and who can draw her out obtains her, and, once obtained, she will glorify your art."

Another trait that Dürer had in common with Michelangelo was the tremendous seriousness of his art. Here was no half-hearted endeavor, no jesting with eternal verities, no sacrificing of the meaning to the method. The Teutonic melancholy of his nature, deepened in a mind so intense, caused him ever to wrestle with life's great questions, always foiled, yet always divinely hopeful. The problems of life, death, and evil held him as they have held mankind since the human mind awoke to their realization, yet which come to temperaments like Dürer's with tragic insistence. "Whence came we, and whither bound?" These were the questions that surged in upon the man standing, as he was, upon the threshold of the modern world—questions that had gained sad emphasis from the long years of struggle just past.

S. R. KOEHLER 'GROLIER CLUB CATALOGUE OF DÜRER'S ENGRAVINGS'¹

OF all the artists whose names are in everybody's mouth, Dürer is the one least understood. Max Allihn is quite right when he says of some of his compositions that they "may be fittingly likened to the sphinx of the old legend, for they attack every one who, either as critic or historian, or harmless wanderer, enters the realm of art, and propose to him their insolvable riddles."

The difficulties which beset the Dürer student are manifold, and of a peculiar kind. Rembrandt, who always comes up in the mind as Dürer's rival in the fascination which he exercises upon those who venture within the reach of his influence, repulses at first by his apparent ugliness, and to the specialist in prints brings many a sore trial through the Protean shapes which his plates assume in the way of "states;" but as to the subject-matter of his compositions, it is as easily understood as the conversation of a neighbor of to-day. But with Dürer it is different. It seems as if it were even more difficult to understand him than the older artists still farther removed from us, not only in time,

¹Courtesy of the Grolier Club.

but also in feeling. And therein we may possibly find a first clue to the nature of our troubles. These older men were of the same metal throughout, and thus present a unity which, although foreign to us, we may hope to understand by contrast. Rembrandt, on the other hand, is thoroughly modern, and we understand him, therefore, by similarity. Dürer, however, is neither the one nor the other; or rather, he is both. We think we have divined his innermost thoughts by approaching him from the side of the middle ages, when, lo and behold, we suddenly find ourselves face to face with an idea with which the middle ages had nothing to do; and we are equally vanquished if we look at him from a modern point of view. It is this, precisely, that makes him so thoroughly typical of his age, which was racked and confused by conflicting desires: the love of, and inability to get away from, old ideals; an undefined longing for the new out of which the modern world was to rise; and the vain hope that by returning to the dead past, as embodied in the Rome of antiquity, the two might be reconciled and enjoyed together.

But the difficulties which the age in general interposes are measurably increased in Dürer's case by his nationality. He was a German, or, more broadly speaking, a Northerner. To the limitations which bound all the intellects of his time there were added those which inhered in his race. However the spirit of classical antiquity might be misunderstood on the other side of the Alps, the favored son of the south had at least retained through all the vicissitudes of the dark ages an instinctive feeling of form and refinement which his northern brother had never possessed. . . .

To these racial difficulties, however, there must finally be added in the case of Dürer still others which arise out of the individuality of the artist himself. With Faust, he also might have sighed that two souls dwelt within his breast: one, that of the scientific investigator, the man of facts, the reasoner; the other, that of the artist, burning with a constant yearning for the visual embodiment of his longings, which included ever evasive visions of beauty. It was the conflict between these two tendencies, and the endeavor to reconcile them, which still further helped to mar Dürer's art. Over and over again he repeats, in the many drafts for passages in his theoretical works which he left behind, that the artist is full of figures inside, which he would not have time enough to draw were he to live a hundred years or more; and quite as often he warns the young artist that the truth is in nature. As to beauty, he quite agrees with Raphael: "But what Beauty may be, that I know not." While, however, Raphael was content to follow his artistic instinct, Dürer thirsted for knowledge. It was his never-tiring endeavor to find the key that would unlock the secret of beauty in the human form and put him into the possession of the ideal measurements according to which might be constructed a perfect body. It was the old vain struggle after the absolute, leading at last to disenchantment, if it does not lead to intellectual death—and Dürer was no exception. In spite of the fact that he was just engaged in seeing his book on proportions through the press when death overtook him, he acknowledged to his friend Pirkheimer that only late towards the evening of life had he learned to esteem at its true value the simplicity of nature, and there is

— no denying that his speculative labors exerted a deadening influence on his art. Moved by these conflicting impulses, we see him, almost from the very beginning of his career, draw ugly naturalistic figures, which are the outcome of his speculations and his striving after the absolute.

Noting all his limitations, and listening to all the “ifs” and “buts,” what, it may be asked, is there left to explain Dürer’s fame and the value universally set upon his works? There is probably no other artist who is so freely criticized as Dürer by even his most ardent admirers. That he really was not a *painter* in the modern sense of the word is all but universally admitted; — that he rarely, if ever, attained beauty; that most of his compositions are next to impossible to understand; and worse than all, that much of his engraving, which is that part of his work by which he is most widely known, is commonplace and has the flavor of market ware, being redeemed only by careful and conscientious workmanship—all these points are equally conceded. And yet, ask whomsoever you please to name to you the six greatest artists of the past, and Dürer is sure to be amongst them. Here is another enigma, seemingly the greatest of them all. To the real student of Dürer, however,—to him who knows the story of his aspirations and his struggles,—this apparent enigma is not insolvable. The story of Dürer’s — life is a sad one, and it expresses itself in his art. The man “full of figures inside;” the true artist to whom the greatest need of life was to give form to that which was in him; the spirit that yearned for the truth and longed to see ideal beauty, living in the sixteenth century in a burgher community like Nuremberg, at the commencement of the Reformation, which tended rather to lead men away from than towards art; compelled to work for markets and fairs, where his wares were exposed to the gaze and the criticism of peasants and lansquenets, and others of like ilk, together with “Lebkuchen” and nuts and even less esthetic things—what an anomaly! And, moreover, hampered in himself by the racial shortcomings, intensified by those of the individual discussed above! It is truly an elevating spectacle to see so much achieved under such terrible limitations, and our hearts go out in pity towards the man who bravely carries on the unequal struggle, so that we are ready to sympathize with him, even in his defeats.

If, however, Dürer had no other claim on the public in general, the argument just advanced might be open to the charge of begging the question, and the universal estimation in which he is held would still be unexplained. We shall, therefore, have to continue our questioning, and the answer received is this: It is a patent fact that most of Dürer’s designs, and this is — more especially true of his engravings, exercise a strong fascination over the beholder, even while they are not in the least understood—a welcome assurance that the admiration expressed by those who have not taken the pains to study them is not all mere lip service. It is precisely their enigmatical character which proves to be their strength; and this enigmatical character, again, is due, in the sense now under consideration, to the curious mixture of allegory and realism, of vague idea and definite form, which characterizes them and invests them with the charm of a vivid dream. There is

such intense outward life in them that it seems almost impossible not to be able to comprehend them; and yet their meaning is so hidden to us, or so intangible in itself, that it evades us at the very moment when we hope to grasp it. It is the lack of this contrast between intangible essence and tangible form that makes all later allegory so distasteful. In it, wrongly so-called idealized forms—that is to say, forms out of which all individuality has been generalized—are united with unpictorial ideas, and the result is an unutterable insipidity from which Dürer's realism happily saves him. We must not forget, however, that this fascinating incongruity is not of Dürer's intending, and we must be careful, therefore, not to impute wrong motives to him. But in this unconsciousness again lies part of the fascination of his work—a fascination which it shares with much of the work of the primitive Italians—it is naïve. There is incongruity also in much of the most modern art, but it is conscious—it is not naïve—wherefore it betrays itself as spurious and is condemned.

RICHARD FORD HEATH

'ALBRECHT DÜRER'

IT is chiefly in Dürer's engravings that we are able to get an insight into the depths of his character. Perfect in detail and marvelous in execution, each one conveys a lesson often too deep for minds unaccustomed to introspection, unmoved by the questionings and doubts, the hopes and the despair, which afflict a nature dissatisfied with the conditions in which it exists, and striving ever to fathom the surrounding mysteries. Given to melancholy thoughts from his earlier years, and seldom able to divest himself of them, restless in the pursuit of knowledge, Dürer's mind was full of the fantastic shapes which appear in the creations of his pencil. Humble and faithful in his search after good, he was rewarded by revelations which he strove to communicate. The more subtle and diversified his fancies, the more careful is he in giving them expression, lest any fragment should be lost. Hence the strange variety of forms, the wonderful mixture of the sublime and the homely, the real and the imaginary, which crowd upon a single picture—legends from those shadowy lands reserved for the visits of genius, relieving the monotonous story of every-day life.

JOHN LA FARGE

'MC CLURE'S MAGAZINE' 1902¹

IT is by engraving that Dürer made a reputation which, great at the beginning, has never decreased. To this new art of engraving he gave some of the characters of painting, and developed it both on copper and on wood in special manners of which the technical success is still the highest mark reached in each special line. He progressed slowly, his first work being little distinguishable from that of others; but as he obtained control of his material he gave to his work the result of continuous outside study, and acquired a firm confidence which is, perhaps, as striking as the delicacy of skill and the strange capacity for copying nature. And yet it is in the ruder work that one can best gauge the extraordinary quality of mind brought to ordinary

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popular work. We little think to-day of the practical use of his religious images with the ordinary public of Catholic countries. This demand began with the invention of engraving and printing and the improved manufacture of paper, all of which are just developed as Dürer begins to draw. He made for the ordinary public a number of woodcuts, then accepted by the public as in the run of trade, and now ranking with the great works of less humble appeal and materials. 'The Life of the Virgin,' as later 'The Passion of Christ,' gave cheap pictures, as accessible to the common likings and kindly feelings of the multitude as they seem to the special lovers of art masterpieces of design and examples of technical fitness. Perhaps the very fact of a more humble material allowed Dürer to display in some of these, and notably in the great 'Apocalypse,' without timidity or fear of comparison in technique, a grasp of imagination unsurpassed by the efforts of any artist at any time.

They are, perhaps, the only designs which seem adequate to the prophetic poetry of the text. The images of the words are translated literally into facts with the vision of actual sight, as if in a record of those things that one feels assured of in dreamland. He has mentioned himself the effort to recall the wonders of his dreams on waking, and also the fact, simple to every artist, that the number of his imaginings was greater than he could possibly record. It is useless to describe these great and simple works of art—the woodcuts. A single copy is worth more than pages of admiration or explanation. We may note in them (though less, perhaps, than in the great engravings on copper) the passionate desire to reproduce in every piece of work something studied or observed, and to make of such details both an interesting addition and a manner of continuous progress in study. This in the other engravings—those on copper—which are carried to extraordinary finish of accuracy, is so great that to an artist accustomed to analyze the original form of conception it might almost seem that the study is the main thing, and that the great artist has dignified the study by beauties of texture and line; and yet more, as if the most precious and most difficult was the easiest, by an impression of poetry powerful as the finest verse or musical sound. . . .

In Dürer's works "Nuremberg's hand goes through every land," according to the proverb. But the German side of his work is its limitation. The national or race side of any work of art is its weakness. What is called German is probably nothing more than a form of less lengthy civilization. The reason of the superiority of Italian expression in art is the extreme antiquity of its origins, which for thousands of years have never aimed at a national, but on the contrary, at a general, human expression. Not that Dürer was guilty of error in this, but his habits were those of his training (a training struggling into shape). His personal expression is not exactly Teutonic; rather, perhaps, that of his Hungarian ancestry. Whatever may be the hidden causes upon which his own efforts worked, he is one of the world's great masters. His fortunes were so shaped by duty as to prevent his having obtained the desire of his life, to become a painter equal to his extraordinary capacities. But the history of engraving cannot be understood without him. The work of his life is behind every print we see.

ALFRED WOLTMANN AND KARL WOERMANN 'GESCHICHTE DER MALEREI'

ALBRECHT DÜRER was the most original, the most thoughtful, and the most imaginative German artist of any period. His greatness was fully recognized by his contemporaries, and his fame quickly spread far beyond the limits of his own country. The Italians regarded him as the greatest foreign artist of his time, admitting that he might have been as great as the greatest of the Italians if fate had so ordained that he had lived in Florence or in Rome and had had opportunities to study the antique. It cannot be denied that Dürer lacked that purity and simplicity of form which gives the greatest Italians their higher rank; but if the importance of an artist's influence is to be estimated by the independence of his genius—always taking into consideration the conditions of his life and period—Dürer's very peculiarities may be said to have made him what he is to German art. . . .

It was by engravings and woodcuts that his fame was first and most widely known. The inventive draftsman and the actual engraver of woodcuts were, generally speaking, two different persons; and Dürer was accustomed to draw on the block with the pen or brush, and intrust the cutting to others skilled in that special kind of work. So that, when we speak of Dürer's woodcuts, we mean only the drawings that he made for them. By his skill, however, in adapting his designs to the conditions of the material and technique, he was a reformer in this branch of art. Before him wood-engraving had been restricted almost exclusively to outline, which was frequently colored afterwards by hand; but Dürer, by introducing light and shade, imparted to the woodcuts *tone*, instead of coloring.

Dürer's engravings on copper, however—not less than a hundred executed by his own hand—are a more direct record of his personal impressions and method than the woodcuts. In them we can best study his many-sided genius, his profound mind, and his original interpretation and rendering of life. . . . Moreover, these works enable us, better than do his woodcuts, to follow the progress of his development in style and drawing. In his early productions we see the stiff and awkward forms of Wolgemut's school; after his first visit to Italy the influence of Mantegna becomes apparent; and under that of Jacopo di Barbari we find him eagerly studying the laws of human proportions, and finally being led by his own individual love of nature and feeling for style to an independent conception and an intrinsically German Renaissance.

Nowhere, indeed, more clearly than in Dürer's engraved works do we find interpreted the feelings and the trend of thought of his day. Religious subjects occupy the most prominent place in his achievement, and it was in his earlier rather than in his later years that he portrayed mythological themes, closely allied to which are the allegories in which he shows himself to be a true son of his time. Of these the most remarkable perhaps of all, and the most interesting, are the 'Melancholia,' of the year 1514, and the purely German 'Knight, Death, and the Devil,' of 1513. . . .

Never did an artist struggle more earnestly than did Dürer to master and

to express his ideal of truth and beauty; his scientific writings prove this as plainly as the vast mass of his studies and his finished works. We see the traces of this struggle in the differences of style resulting from foreign influences; but the independence of his mind and his strongly marked nationality constantly triumph; invariably the force of his individuality is more powerful than any outside influence. While he inherited the hardness, angularity, and ungraciousness characteristic of the school in which he grew up, yet the freedom and purity of style achieved by his Italian contemporaries undoubtedly left some mark upon his work. It was, however, characteristic of Dürer that he never was an imitator; all that he derived from others he absorbed and assimilated, making it fundamentally his own before giving it expression. We see this in his seemingly fruitless speculations on the value of numbers in the proportions of the human figure; and also in his unbounded reverence for nature, which, in spite of the intense idealism of his conceptions, made him one of the most realistic artists that have ever lived. No artist in all the world, perhaps, ever drew every stroke with such conscientious forethought as did Dürer in his best time. It is for this reason that his compositions impress us to this day as being the best—nay, the only—way of treating their subjects; and that his sketches and studies, especially of landscape, impress us as being absolutely original—everything that he touched seeming to be stamped with his own individuality and with his unmistakable nationality. It was for this reason too that engraving, or even a delicately executed pen-and-ink drawing, a water-color, or a slight sketch on parchment sufficed to give expression to his thoughts. . . .

The oftener we return to the study of Dürer the more we care for him and appreciate him. His beauties seldom lie on the surface; but the deeper we penetrate into his art the grander does he appear. No one who considers his work as a whole, absorbing it into his mind as a lasting intellectual possession, can fail to feel that, in spite of much superficial ruggedness, Dürer is one of the few great masters of all races and of all times.—FROM THE GERMAN

The Engravings of Dürer

DESCRIPTIONS OF THE PLATES

'MELANCHOLIA'

PLATE I

ENDLESS speculation has been aroused by this most famous of Dürer's engravings, but in spite of the many theories advanced as to its meaning, it remains to this day an unsolved enigma. In his Netherlands diary Dürer speaks of the print (executed in 1514) as the 'Melancholy'—a title that is inscribed on the picture itself—and according to the opinion of Professor Thausing and others, it is the first in a series of engravings typifying the 'Four Temperaments' (see plates VI and VII). The original measures a trifle over nine by seven inches.

"The picture," writes Mr. Edwin Wiley, "reveals the figure of a robed

woman with wide-spreading wings, bearing keys and a purse at her girdle, her head wreathed with a garland of spleenwort. She is gazing, with the look betokening a wearied brain, across a dark and sullen sea. At her feet sleeps a great wolf-hound, while an unhappy looking Cupid makes idle marks upon a slate. Scattered about the feet of the woman are the tools of carpentry and other crafts, mingled with apparatus for alchemy and necromancy. A ladder, which apparently rises from nowhere and leads to nowhere, stands near a great block of stone hewn into a strange shape. Around the base of a monumental structure, just behind the winged figure, hang an hour-glass, a magic square, empty balances, and a silent bell. In the far background, lit by the mingled light from a rainbow and a fearful comet, a dead and dreary waste of water laps the wharves of a deserted city. Across the strangely lighted sky flies a horrible batlike creature, both demon and beast, bearing a scroll upon which is inscribed the legend *MELENCOLIA*. . . .

"Whatever may have been in the artist's mind when he drew the many symbols of this picture, it may be taken as a vision of a mood that comes not seldom to the artistic and creative mind, and as a profound though unconscious commentary on the spirit of the Renaissance itself. As on a magic screen, Dürer has revealed in concrete form that divine unrest, that unceasing quest for change, which will not permit the soul a moment's surcease from activity, but crowds it on and on to new and ever new endeavor. In the figure of the sad-eyed woman we have the embodied soul of an age that had tired itself out with great endeavor, yet oftentimes endeavor that was fraught with disastrous consequences or furthered by ignoble means. This was the age that sought to solve the deepest mysteries of life, but could not bring to their solution aught save the hand, the brain, and the fruitless instruments that they create. All these have been tested; the mind, borne upon its great pinions, has flown to the uttermost confines of the world, and even dares to wing its way through unimagined depths of space, where new suns are growing into being; but still the mind knows itself but as a speck of the finite submerged and lost in the infinite. The methods of natural science are appealed to with no result but wonder growing upon wonder; so when necromancy fails to tear aside the curtain that hangs at the threshold of the unknown, hope, based on visions, dies, and the mind sits among her idle playthings, desolate, lost. This picture is the reply of a profoundly imaginative mind to the question, 'What is a man profited if he shall gain the whole world, and lose his own soul?'"

'CHRIST BEARING THE CROSS'

PLATE II

IN the year 1511 Dürer published a folio volume of the completed series of twelve large woodcuts known as 'The Great Passion,' because of their size. They measure fifteen inches high by ten and three-quarters inches wide. Some of the undated prints for this series were probably executed several years before their publication; five bear the date of the previous year. The one here reproduced, 'Christ Bearing the Cross,' is an early example, and is considered the most remarkable composition of the whole series. "In this

print," writes Professor Thausing, "Dürer was the first to adopt from Schongauer's large engraving the motive of Christ sinking on his knees; and this attitude—one arm grasping the cross, the other supporting his weight on a stone as he turns his head back towards the holy women, while a soldier drags him along by a rope—has become a model for subsequent representations of the same scene."

"Not only is this one of the finest designs of 'The Great Passion,'" writes Mr. S. R. Koehler, "but of all Dürer's works put forth in the shape of prints; and in the nobility of the faces, especially of Christ and of some of the women, it goes beyond almost anything that he did later. . . . The influence of Schongauer seems to be upon the young artist here, but the delicacy and over-elegance of the former become more virile under the hands of Dürer."

'THE FOUR HORSEMEN OF THE APOCALYPSE'

PLATE III

"FOR the lover of Dürer's work," writes Mr. W. M. Conway, "one publication stands out from among all the other woodcuts of his early period, a monument of the artist's genius in its own line never surpassed. This is the volume of prints illustrative of the Apocalypse. Though Dürer's designs were not altogether original, they were animated by a new spirit. His 'Apocalypse' is the first considerable work of art which strikes a blow for the Reformation. In it 'Babylon the Great' is Rome; the pope and all ecclesiastical authorities are the victims of the destroying angels. On page after page Dürer pours forth the vials of wrath upon the heads of men of his own day. The book has nothing antiquarian about it; it makes no attempt to realize the Apocalypse as he of Patmos saw it. It is a sermon preached to the men of Nuremberg of the year 1498, the vision of St. John being merely the text."

Of the fifteen woodcuts of this series, each measuring about fifteen and a half inches high by eleven and a quarter inches wide, the one reproduced in plate III is the most celebrated. It represents the vision of the four horsemen, described by Saint John in the sixth chapter of Revelation.

"For simple grandeur," writes Professor Thausing, "this justly famous design has never been surpassed. Its composition has more of a plastic than a pictorial character, and is all arranged as it were on the surface, like a bas-relief, without any background; so much so, indeed, that the margin cuts off part of the head of the foremost horse, and of the tail of the last one. But it is just this double limitation of the space which proves so uncommonly effective, for it concentrates the attention upon the headlong course from left to right, and makes it look swift and unending. Besides this, there is a vivid impression produced upon the spectator of the impetuosity of the rush forward, an impression which Dürer heightens in a masterly manner, by showing only the forepart of all the horses. The riders themselves, looking angrily forward, one drawing a bow, another brandishing a sword, and the third swinging a pair of scales behind him, are accoutred in the fantastic costume of the day. The fourth horseman, whose worn-out jade limps haltingly along, is Death, brandishing the infernal trident, and represented, not as a skeleton, but as a with-

ered old man, with staring lidless eyes. Behind him follows Hell, under the form of a gigantic dragon, about to engulf within its yawning mouth an earthly crowned head. The group on the right represents the 'fourth part of the earth,' which is to be slain. It includes the various classes of society of that day; a Nuremberg housewife, a fat merchant, a shrieking peasant, a frightened burgher, and, in the extreme right-hand corner, a tonsured head."

SCENES FROM 'THE PASSION ON COPPER'

PLATE IV

SOON after Dürer's return from Venice in 1507 he began a set of engravings on copper illustrative of the Passion of Christ. The majority of the plates for this series, known as 'The Passion on Copper' or 'The Engraved Passion,' were completed in 1512, and in the following year the entire set, consisting of sixteen small designs, each about four and one-half inches high by two and three-quarters inches wide, was published, though never, as were the other 'Passions,' in book form. The two scenes here reproduced — 'The Agony in the Garden' and 'The Descent from the Cross' — are both early productions; the latter, indeed, bears the earliest date of any of the series. Although not equal in mechanical perfection to those executed later, these plates are more spontaneous, and evidence a greater freedom of pictorial expression. So delicate is the workmanship of 'The Passion on Copper' and so full of feeling the portrayal of the subjects of these "poems of deep emotion," that the series ranks among the highest achievements in the art of engraving.

'ST. EUSTACE'

PLATE V

IN this engraving Dürer has represented the legend of St. Eustace, or, as he was called before his conversion to Christianity, Placidus, a valiant captain of the guards of the Roman Emperor Trajan, especially noted for his prowess in the chase. One day while hunting in the forest, a radiant vision of Christ on the Cross appeared before him between the antlers of a white stag that he was pursuing, and the voice of Christ, or as some say of the stag itself, was heard saying, "Why dost thou pursue me? I am Christ whom thou hast heretofore worshiped in ignorance." Falling upon his knees, Placidus, filled with awe, answered, "Lord, I believe!" nor did the prospect of the suffering which he was told he should be called upon to endure for Christ's sake shake him in his resolve to become a Christian, but immediately upon his return home he was baptized, together with his wife and two sons, and received the name of "Eustace."

A similar story is told of the French St. Hubert; hence confusion has arisen, and Dürer's engraving is frequently called 'St. Hubert.' This, however, is a mistake, as the artist in his diary repeatedly makes mention of the plate as 'St. Eustace.'

Authorities differ as to the date of the execution of this engraving. It has been placed as early as 1497 and as late as 1509. It is Dürer's largest and most elaborate plate, measuring thirteen and a half inches high by ten and a quarter wide, and called forth extravagant praise from the older writers, whose

only adverse criticism was that the background was too dark. Recent critics, however, estimate the work less highly; and Professor Thausing's judgment has been indorsed that "the invention and arrangement are far surpassed by minute delicacy of technique, and by careful execution of each separate detail."

'ST. JEROME IN HIS STUDY'

PLATE VI

IT has been suggested, and is now generally supposed, that this engraving, one of the few works by Dürer so simple in the presentment of its subject as to need no explanation, is the second of a series of four plates (of which the 'Melancholia' and 'The Knight, Death, and the Devil' are the only others that were completed) intended to represent the 'Four Temperaments'—St. Jerome being chosen to typify the meditative or scholarly temperament.

The engraving, which was published in 1514, has always been one of the most popular as it is one of the most beautiful of Dürer's works, both in design and execution. It measures nine and one-half inches high by seven inches wide, and is the earliest example of that combination of etching and engraving frequently employed by Dürer in his later work. Ephrussi calls attention to the striking effect of light in the plate, so successfully obtained that "only later the Dutch, and notably Rembrandt, attained to such marvelous skill in this respect."

The story of St. Jerome, author of the Vulgate, or Latin translation of the Bible, was a favorite one in Dürer's day. The learned father of the Church is here shown in his quiet study, engaged in his work. The room is a faithful representation of a medieval German interior. From the oak ceiling a huge gourd is suspended; a cardinal's hat and an hour-glass hang on the wall; a crucifix stands on the table; and on the broad sill of the window is a skull—emblem of mortality. The sun streams through the leaded window-panes, falling on the table and on the various objects in the room, lighting up the figure of the saint, and marking bright spots upon the floor, where a dog and a lion, the latter the ever faithful follower of St. Jerome, lie sleeping side by side. The atmosphere is one of peace and contentment; and we feel, in the words of Vasari, who was loud in his praise of this plate, that "in this branch of art there could not well be imagined anything better."

'THE KNIGHT, DEATH, AND THE DEVIL'

PLATE VII

THIS celebrated engraving, one of the greatest of Dürer's works, was executed in 1513, and shows the artist at the height of his creative power and technical skill. Dürer himself has given no explanation of the intended meaning of the subject, simply speaking of the plate in his diary as 'The Horseman.' Various interpretations have been suggested, some writers believing it to portray a robber-baron going forth on a marauding expedition attended by specters of death and sin; others that it represents a Christian knight riding on, fearless and undaunted, though waylaid by death and the horrors of hell; again, it has been said that the horseman represents Franz

von Sickingen, a famous knight of the Reformation, or perhaps the artist's friend Stephan Paumgärtner, for either of whom the letter S, placed before the date on the tablet in the corner of the picture, might stand. Vasari speaks of the figure of the horseman as "the symbol of human force;" and in old catalogues we find it stated that the engraving depicts a Nuremberg soldier, Rinck by name, who lost his way and encountered death and the devil. Professor Thausing is of the opinion that the plate was intended to form the third of a series illustrative of the 'Four Temperaments,' to which the 'Melancholia' and the 'St. Jerome' (see plates I and VI) also belonged, and that the letter S signified *sanguineus*, the sanguine temperament, typified by the knight as the man of action.

The original print measures nine and a half inches high by seven and one-quarter inches wide.

SCENES FROM 'THE LITTLE PASSION'

PLATE VIII

IN 1511 Dürer published, in book form and with accompanying and explanatory verses in Latin written by a Benedictine monk named Chelidonius, a set of thirty-seven woodcuts, each measuring about four by five inches, known as 'The Little Passion,' in which the story of the redemption is related in greater detail and in a more popular manner than in either 'The Great Passion' or 'The Passion on Copper.'

Of this series two designs are reproduced in plate VIII—'Christ Taking Leave of His Mother' and Christ appearing to Mary Magdalene, entitled 'Christ as the Gardener'—both admirable examples of Dürer's skill in the art of engraving on wood, which in his hands first became a recognized medium in black and white for pictorial representation. The simplicity of treatment and the expressive presentment of the Bible narrative as told in these woodcuts made this series one of his most popular works.

'THE VIRGIN AND CHILD WITH THE MONKEY'

PLATE IX

"AMONG all the Virgins of Dürer," writes Mr. S. R. Koehler, "this is one of the most beautiful and dignified, or it may perhaps be quite safe to say, *the* most beautiful and dignified, not only in the figures of the Virgin and Child, but also in the breadth and airiness of the landscape, the loveliness of which was early recognized." The presence of the monkey has been variously accounted for, some commentators believing it to symbolize the devil; others that it is a plaything for the child. As plausible an explanation might be that the ape was introduced merely as a decorative accessory.

The engraving, which measures about six inches high by four and one-third inches wide, is one of Dürer's early plates, probably executed about 1500. Its handling is of the utmost simplicity and delicacy, and gives evidence of the touch of a workman already skilled in his art.

Doubts have been expressed regarding the originality displayed by Dürer in this and in some other plates of which versions exist by an engraver whose signature is "W." Professor Thausing has endeavored to prove that this engraver was Wolgemut, Dürer's teacher, and that Wolgemut's plates of the

repeated subjects were the originals, while those bearing the pupil's monogram were copies. Mr. Sidney Colvin and others indorse Professor Thausing; Professor Springer believes that the "W" stood, not for Wolgemut, but for Jacopo di Barbari, the engraver who was known in Germany as Jacob Walch; but the argument advanced by an equal number of critics, among whom may be mentioned Dr. Max Lehr and Mr. S. R. Koehler, that the author of the prints bearing the signature "W." was Wenzel von Olmütz, and that they are copies from originals by Dürer, are equally strong, one reason for their conclusions being the fact that nearly all of the copies of the subjects in question made by other engravers were based not upon "W's" versions, but upon Dürer's.

'THE REPOSE IN EGYPT'

PLATE X

OF all Dürer's engravings on wood the series of twenty plates known as 'The Life of the Virgin' has retained to the greatest extent the popularity that it enjoyed in the artist's own day. First published in 1511, when the series appeared in folio form, the designs were cut and, with a few exceptions, issued separately about seven years before that date.

The print here reproduced, one of the most charming and naïve of the set, represents the repose of the Holy Family in Egypt. "The fugitives," writes Knackfuss, "are busied about their daily work not far from the steps of an abandoned, half dilapidated house, near which a jet of water plashes into a tank. Joseph is hewing a piece of timber into shape with an axe, while Mary sits, in quiet enjoyment of a mother's happiness, spinning beside the cradle. Angels are grouped around the head of the cradle; a troop of little angels busy themselves with childlike energy in picking up and clearing away the chips which drop from Joseph's carpentry; others bring toys to amuse the infant Jesus when he wakes from sleep. In the sky God the Father and the Holy Spirit look down on the scene."

The original woodcut measures nearly twelve inches high by about eight and a half inches wide.

A LIST OF THE PRINCIPAL ENGRAVINGS BY DÜRER

ENGRAVINGS ON COPPER. THE PASSION ON COPPER (series of sixteen prints): The Man of Sorrows (title-page); Agony in the Garden (Plate IV); Betrayal; Christ before Caiaphas; Christ before Pilate; Christ scourged; Christ mocked; Ecce Homo; Pilate washing his Hands; Christ bearing Cross; Crucifixion; Descent from Cross (Plate IV); Entombment; Descent into Hell; Resurrection; St. Peter and St. John healing the Lame—APOSTLES (series of five prints): St. Thomas; St. Paul; St. Bartholomew; St. Simon; St. Philip—SINGLE PRINTS: The Ravisher; Little Courier; Holy Family with Dragon-fly; Foot-soldiers and Turk; Coat of Arms with Death's Head; Apollo and Diana; Adam and Eve; Nativity; Virgin and Child with Monkey (Plate IX); Prodigal Son; Promenade; Four Naked Women; The Dream; Anymone; Hercules; The Man of Sorrows; St. Sebastian (*bis*); Lady on Horseback; Penance of St. Jerome; Penance of St. John Chrysostom; Satyr's Family; Offer of Love; Standard-bearer; St. George; Monstrous Pig; Turkish Family; The Cook and his Wife; Peasant and his Wife; Three Peasants; Dancing Peasants; Little Fortune; Great Fortune; Sorceress; Little Horse; Great Horse; St. George on Horseback; St. Eustace (Plate V); St. Anne and the Virgin; Three Genii; The Witch;

Coat of Arms with Cock; Justice; Little Crucifixion; Sudarium held by Angels; Knight, Death, and the Devil (Plate vii); St. Jerome in his Study (Plate vi); Melancholia (Plate i); Virgin with Pear; Virgin as Queen of Heaven; Virgin by Wall; Virgin on Crescent; Virgin nursing the Child; Virgin crowned by Angel; Virgin crowned by two Angels; Virgin with Child in Swaddling-clothes; Bagpipe-player; St. Anthony; Albert of Brandenburg; Frederick the Wise; Wilibald Pirkheimer; Melanchthon; Erasmus—ETCHINGS. The Ravishment; Christ crowned with Thorns; Mount of Olives; Angel with Sudarium; The Cannon; Study of Nude Figures—DRY-POINTS. St. Veronica; Christ bound; St. Jerome by Willow-tree; Holy Family—ENGRAVINGS ON WOOD. APOCALYPSE (series of sixteen woodcuts): Vision of St. John (title-page); Martyrdom of St. John; Calling of St. John; St. John directed towards Heaven; Four Horsemen (Plate iii); Breaking of Fifth and Sixth Seals; Angels who hold the Winds; Distribution of Trumpets; Angels of the Euphrates; St. John commanded to swallow the Book; Woman clothed with the Sun; Combat with Dragon; Worship of Dragon; Triumph of Elect; Babylonian Woman; Binding of Satan—LIFE OF THE VIRGIN (series of twenty woodcuts): Virgin on Crescent Moon (title-page); Joachim's Offering rejected; Angel appearing to Joachim; Joachim and Anna at Golden Gate; Birth of Virgin; Presentation of Virgin; Marriage of Virgin; Annunciation; Visitation; Nativity; Circumcision; Adoration of the Magi; Presentation; Flight into Egypt; Repose in Egypt (Plate x); Christ among Doctors; Christ taking Leave of his Mother; Death of Virgin; Assumption of Virgin; Adoration of Virgin—THE GREAT PASSION (series of twelve woodcuts): Christ mocked (title-page); Last Supper; Agony in Garden; Betrayal; Christ scourged; Christ presented to the People; Christ bearing Cross (Plate ii); Crucifixion; Christ mourned; Entombment; Descent into Hell; Resurrection—THE LITTLE PASSION (series of thirty-seven woodcuts): Christ crowned (title-page); Adam and Eve; Expulsion from Paradise; Annunciation; Nativity; Entry into Jerusalem; Christ driving Money-changers from Temple; Christ taking Leave of his Mother (Plate viii); Last Supper; Washing of the Feet; Agony in Garden; Betrayal; Christ before Annas; Christ before Caiaphas; Christ mocked; Christ before Pilate; Christ before Herod; Christ scourged; Christ crowned; Ecce Homo; Christ condemned; Christ bearing Cross; Sudarium; Christ nailed to Cross; Crucifixion; Descent into Hell; Deposition; Christ mourned; Entombment; Resurrection; Christ appearing to His Mother; Christ as the Gardener (Plate viii); Supper at Emmaus; Incredulity of St. Thomas; Ascension; Descent of the Holy Ghost; Last Judgment—SINGLE WOODCUTS: The Bath; Holy Family with Rabbits; Samson; Hercules; Knight and Soldier; Martyrdom of St. Catherine; Martyrdom of Ten Thousand Saints; St. Christopher; St. Francis; St. Onuphrius and St. John; St. Paul and St. Anthony; St. George; St. Mary of Egypt; Virgin with Apple; Holy Family with Angels; Calvary; Three Saints; Three Bishops; Death and Soldier; Beheading of John the Baptist; Salome with Head of John the Baptist; Adoration of the Magi; Mass of St. Gregory; Head of Christ; Christ on the Cross; St. Jerome; St. Christopher; St. Jerome in Grotto; Rhinoceros; Pirkheimer's Book-plate; Coat of Arms; Triumphal Arch of Maximilian; Triumphal Car of Maximilian; Patron Saints of Austria; Two Portraits of Maximilian.

Dürer Bibliography

A LIST OF THE PRINCIPAL BOOKS AND MAGAZINE ARTICLES
DEALING WITH DÜRER AS AN ENGRAVER

A BIBLIOGRAPHY of Dürer, exclusive of the literature treating primarily of his engravings and drawings, was given in the number of *MASTERS IN ART* devoted to the paintings of Dürer (Part 15, Volume 2). The following list includes the most important books and magazine articles that treat of his engravings, to which have been added a few works of a more general character, which, with the exception of Prof. Moriz Thausing's impor-

tant study of Dürer, were not included in the previous Dürer number of this Series. For a more comprehensive bibliography of the artist than it is possible to give in the present limited space the reader is referred to Dr. Hans Wolfgang Singer's 'Versuch einer Dürer Bibliographie' (Strassburg, 1903).

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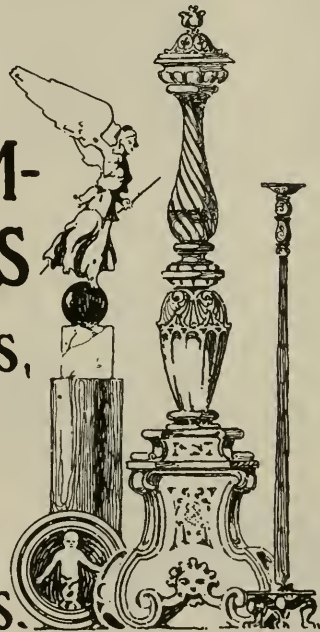
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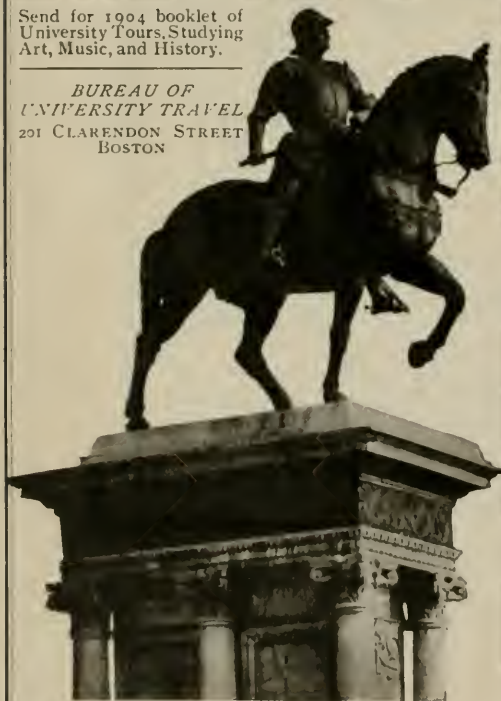
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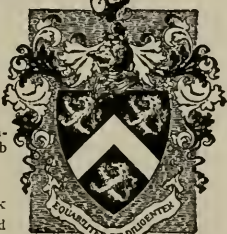
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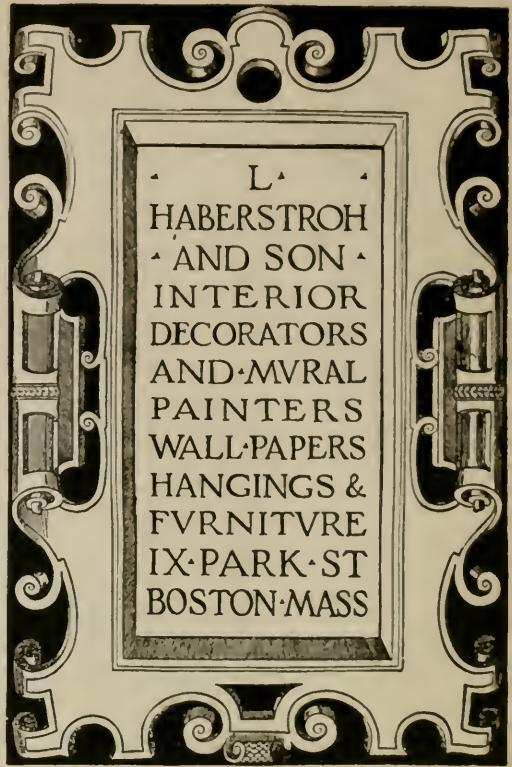
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